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monkeys, and almost completely absent in other mammals. Hrdlička's material furnishes two complete and six partial divisions in man; eighteen complete and thirty-five partial divisions in apes and monkeys; one major and two minor complete divisions (the first cases on record) in mammals below the monkeys. The Old World monkeys exhibit a much larger proportion of complete, but a smaller proportion of incomplete divisions than those of America. Parietal divisions are rather frequent in the macaques, rare in the cynocephali and the marmosets. With few exceptions the divisions occur in young or adolescent monkeys, occlusion evidently taking place early in life. In man parietal divisions may occur "at all ages from the embryonic to advanced adult life." They are more common (2 : 1) in female than in male monkeys, but the reverse is true of man. Anomalous parietal divisions occur more frequently in monkeys and apes than in man. The author considers that in apes and monkeys parietal divisions are "examples of disturbed normal development, or *dysmorphism*, with, perhaps, a tendency towards neomorphism," while in man these anomalies "may represent more or less a sort of atavism"—this is suggested by their more frequent occurrence in monkeys and apes. The two cases of complete parietal division in man (reported by Putnam in 1883 and reexamined by Hrdlička) occur in two male crania of Indians from prehistoric stone graves in Tennessee. There is nothing pathological about either of these skulls.

ALEXANDER F. CHAMBERLAIN.

1. *Die Braut muss Billig sein.* [A Bosnian opera.] By DR FRIEDRICH S. KRAUSS. Leipzig: A. Schumann, 1903. 12°, 63 pp.
2. *Auf Uferloser See.* [Drama in four parts.] By BRANISLAV GJ. NUŠIĆ. German translation by DR FRIEDRICH S. KRAUSS. (Library of Selected Servian Masterworks, with Literary-historical Introductions, Published by Dr Friedrich S. Krauss, Vol. I.) Leipzig: Adolph Schumann, 1903. 12°, xxviii, 111 pp.
3. *Streifzüge im Reiche der Frauenschönheit.* [In twenty numbers, with nearly 400 illustrations of the most beautiful types from the women of all nations.] Leipzig: Adolph Schumann, 1903. 4°, 20 parts.

The distinguished South Slavic ethnologist, Dr Friedrich S. Krauss, of Vienna, has given fresh proof of his versatile and tireless activity by bringing out within the first months of the present year three distinct works, two of which are in line with his general studies in Servian custom and folklore, while the third is more ambitious and wide-reaching in scope, being no less than an attempt to analyze the idea of womanly beauty as handed down from remote ages in every part of the world.

With regard to the first, it may be explained that Bosnia is an Austrian province of Serbia, that hitherto obscure kingdom which has recently become the focus of international attention by reason of the tragic overthrow of the ruling dynasty, the event being merely the latest in the long series of conspiracies, revolts, and massacres which have made up the history of the Balkan states for centuries. The jumble of semi-barbarous and jealous races — Rumanian, Bulgarian, Magyar, Serb, Greek, and Arnaut — all held down by the still more barbarous alien Turk, with the constantly shifting panorama of battle, banquet, siege, and escape, afford dramatic opportunities of which the Doctor has made good use in his opera. The action is laid in Bosnia in 1639, a period when marriage by purchase, as indicated in the title, was superseding the good old custom of marriage by capture. The story turns upon the fortunes of a Bosnian bride destined for a Moslem husband. Peasants, soldiers, officers, dancing maidens, and grand vizier, play their parts in turn in camp and castle, with a moonlight dance by the wood fairies for interlude. The treatment and versification are warmly praised by German critics. The music, by a Servian composer, is not given with the book text.

The second work, forming one of a series of Servian masterworks which the doctor is now editing, is his own translation of a drama by Branislav Nušić, a talented young Servian who, although still under forty, has already established his reputation as poet, journalist, patriot, and statesman. The frontispiece portrait shows a keen intellectuality, and a characteristic biographic introduction is supplied by the translator. The Servian title, indicating the unknown beyond, has been aptly rendered by the translator "On the Shoreless Ocean." The scene is laid in Belgrade, the capital; the period is the present. The characters are a local official, his wife and their little daughter, a minister of state, a doctor, a gossiping mischief-maker, and several other representatives of more or less fashionable society. It is an intensely human story, simply and powerfully told and leading up to a tragic climax — a story short enough for a summer afternoon, but deep enough to haunt the memory for years. It seems almost a fitting coincidence that it is dedicated to the murdered queen. It is indeed a masterwork and the translator deserves thanks for introducing it to a larger audience.

In the opening chapter of his great work, *Excursions into the Kingdom of Female Beauty*, the author asserts that the history of human culture is in large measure the history of beautiful women, from Helen of Troy to Isabella of Castile, and quotes the Chinese proverb, "With a laugh she

destroyed a city and with another a kingdom." In his handling of the subject, however, we find that by beauty he means not simply physical charms—for tastes differ in every country—but rather that subtle combination of qualities which render a woman attractive, and of which physical beauty is a chief but not the only factor.

He traces the historical development of the idea of beauty as indicated in the works of the poets and teachers of antiquity, taking up in succession Egypt, Asia, Greece, and Italy, with notices of the various phases of the ancient Aphrodite cult, and coming down to the public beauty contests of Sicily and France, and the descriptive guslar verses of his own Servia. After showing the decline of woman's condition and influence through the dark ages in Europe, he follows her gradual emergence to her present high position and declares that the modern woman developed in France. An interesting feature is the study of the gradual change in the conception of beauty in accord with the growth of higher ideals, conceptions as radically different as the types exemplified in the "full-moon face" of the harem slave and the clear-cut features of the average American girl. Another section of more strictly ethnologic character contains an analysis of the physical constituents of female beauty as regarded by the various races and nationalities, with the means used to accomplish the desired result, thus bringing up the whole question of personal adornment—from jewels, paint, and false tresses in Europe, to blackened teeth, tattooed lips, and scarified cheeks in Asia and Africa.

The work is splendidly printed in Roman type on fine paper and is abundantly illustrated with a series of fine portraits from life, chiefly from collections in Leipzig and Vienna. A few are open to criticism for a suggestion of coarseness that is not in accord with American standards. It is complete in twenty numbers.

JAMES MOONEY.

In the Andamans and Nicobars. The Narrative of a Cruise in the Schooner "Terrapin," with Notices of the Islands, their Fauna, Ethnology, etc. By C. BODEN KLOSS. With maps and illustrations. London: John Murray, 1903. 8°, 373 pp.

This volume will be acceptable to American readers, naturalists and ethnologists, not only on its own merit, but because of its dedication to Dr William Louis Abbott, the distinguished Philadelphian, in whose fellowship Mr Kloss made the cruise. The specimens collected in natural history and ethnology are, thanks to Dr Abbott, now in the U. S. National Museum at Washington. The *Terrapin* (Dr Abbott, captain